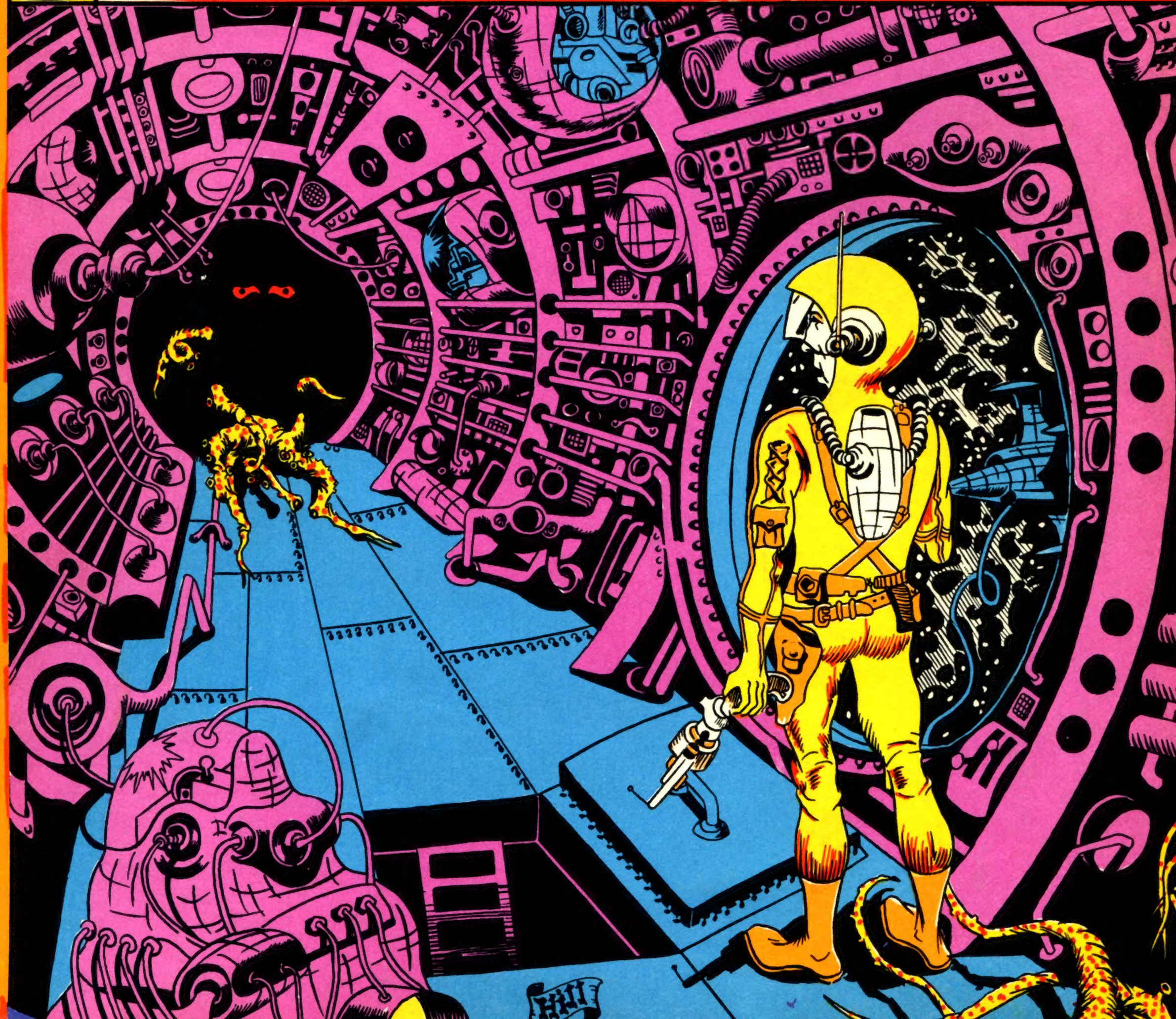
AN ENTERTAINING EF FANZINE

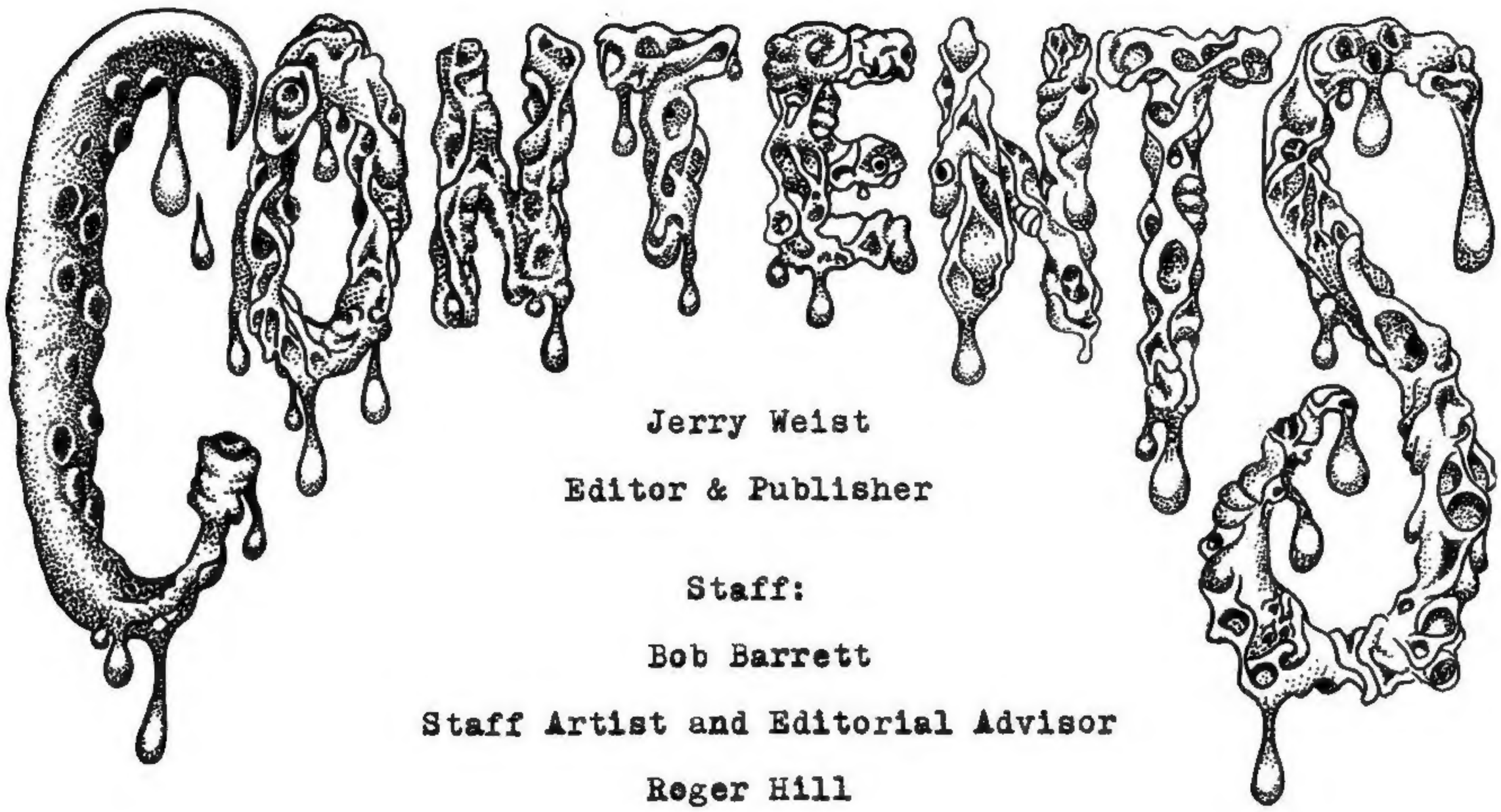
NO. 1
SEPT. 1967

J.W. RH

75¢

SQUA TRONT





Jerry Weist

Editor & Publisher

Staff:

Bob Barrett

Staff Artist and Editorial Advisor

Roger Hill

Staff Artist

Rick Showalter

Staff Artist

CONTENTS

Dedication Page 1

Acknowledgments 3

Editorial 4

The New Flash Gordon
By J. Weist, Al Williamson, & Reed Crandall 5

G. Ingles
By Roger Hill 15

Exposed
By J. Weist, Rick Showalter, & Bob Barrett 21

The EC Annual Portfolio
The Staff 28

The Frazetta Collector
By Bob Barrett 35

An EC Fandom?
By Jerry Weist 39

THIS ISSUE IS DEDICATED

TO MY FATHER

WHO MADE THIS WHOLE

PROJECT POSSIBLE

Squa Tront and its contents is copyrighted in its entirety by Jerry Weist, 1967. Nothing may be printed in part or full without written permission.

ACKNOWLEDGMENTS

To say the least Squa Tront is far from being a one-man project. The contributions of other people have raised the level of this fanzine many times. Instead of just giving a row of names I would like to present our "staff" to you, and what each was responsible for.

Bob Barrett: Bobs talent in draftsmanship is apparent enough if one looks at just the cover design. The whole top third is all his work. The title logo for the Flash Gordon Article was designed by Bob, using Reeds characterization of Al, and Al's sketch of Flash, Dale, Zarkov, and Ming. Exposed shows of Bobs skill in lettering. The first page of the Frazetta Collector is from Bobs artistic inkwork. I listed Bob as Editorial Advisor on the contents page because he has helped me so many times. Maybe just changing a word or two here, making me reconsider a move there. All those little things add up.

Roger Hill: Our EC artist of all trades. Roger is responsible for both the front and back cover artwork. He designed the lettering for the contents page and did the set of lines which adorn this page. Roger also accounted for the three illustrations used with his G. Ingles article. Rogers panel story which was scheduled for this issue should be appearing in #2.

Rick Showalter: Ricks name is with mine on Exposed because he helped me on the first two pages by doing the figure work. Rick did the Annual Portfolio Illustration on page 28, and the three illustrations of the "Old Witch", "Vault Keeper", and "Crypt Keeper".

For other people, especially Al Williamson and Reed Crandall please see our editorial.

EDITORIAL:

This fanzine, or what ever you wish to call it has caused me more headaches, sleepless nights, and work than I could have ever dreamed. I suppose that my decision to do the thing, all of it, in two short months was my first big mistake. For it has taken almost every moment of my time since first 1 uttered those words "I think I'll put out a fanzine!" Oh Joy! Yes! Think what a groove it would be ! I could sell advance copies and not have to invest much. And I could get some other fans close by to help me. Well, I suppose I've learned the hard way - how it really goes - putting out a fanzine.

To start with: Just 7 or 8 days after we had our completed cover design at the printers, and ads being made up, I got a letter letting me in on the fact that Squa Tront had been used before, an EC Fanzine put out by Mike Britt, well, my apologies Mike. Really I swear if I'de have found out in time I would have made a change in title.

Next? Well, I wasn't going to have just a run-of-the-mill zine so I decided we would have the best of paper, and a color cover. I had no idea that it would run over $500.00 with our print run.

The cost of Squa Tront to me has been figured at $1.00 per copy - I'm selling it for 75¢. Yes, a loss. But I expected that. What I didn't expect was the low support I would receive. And I don't mean from my staff either, who have sweated thru this mess with me. After sending out a hundred letters I only received 14 orders, and one <u>double</u> subscription, from Landon Chesney, bless his heart. Let me say this much, if you want to see this zine continued, then subscribe ! Send again for another copy of #1! I have to get a pile of green built up so's #2 can see print. And only <u>you</u> out there can do this. I'm starting college and with no job there's no other way to get the money.

Let me make apologies here too, for not having the other script story I advertised and the EC Fanzine article. They just went under on me, in the short time I had. They should be in #2. Also for the change from typewriter to IBM print doesn't look too good. This couldn't be helped, my typewriter broke down and I had to rent an IBM.

But let me also say that two people, no three, didn't let me down, in any way. Al Williamson and his wife, Arlene, and Reed Crandall. Al is the reason for such a fine Flash Gordon article. He provided information and 7, count em , original sketches! (one appeared on the dedication page) Als wife Arlene, profread on the article and speeded up the correspondence. Reed also helped greatly on the Flash Gordon article, he did the preliminary cover inking, and the characterization of Al Williamson at his drawing board as Flash Gordon! Reed also did a beautiful inking for the G. Ingles article. I can't begin to express my thanks to these people. Professionals who have taken their time to help out a fan project.

In finishing I would like to say that even though We've been thru a lot with this zine I believe in the end it might prove itself to be worth all our efforts, if you our fellow fans, will support us. Tell anyone you think would be interested - about Squa Tront! Get other people to subscribe! Do anything, but help us get on our feet! And last but not least - WRITE - let us know what you think of #1 whether its pro or con.

Regards, Jerry ‡

Since its beginning in 1934 the FLASH GORDON strip has enjoyed a successful career. Whether appearing in newspapers, comics, big-little books, or on the screen, FLASH GORDON has acquired a considerable following.

Although material is not as readily available on the golden haired adventurer as other comic characters, such as TARZAN and PRINCE VALIANT, it is equally sought after.

The first FLASH GORDON comic now brings a crisp $80.00 in mint condition. The early Alex Raymond Sunday pages gross over $10.00 per page! And a set (13) of the FLASH GORDON big-little books easily passes $100.00 in value.

The early FLASH GORDON comics, the Sunday pages, and the big-little books are the most collected by fans. Perhaps the reason for this is that all three of these supply the fan with excellent art; that of Alex Raymond.

On the average, an E C Buff likes to keep up on his old idols. Usually fans can obtain quite a bit of material on the artist of their choice. Although most of the artwork will not be related to the old E C work in the least, it will be the creative efforts and talent of their favorite artists. A good majority of the EC staff is still going strong today.

When the June 22, 1966 issue of ON THE DRAWING BOARD (a newsletter dedicated to informing interested fans of upcoming happenings) announced that King Features Syndicate planned a new FLASH GORDON comic, and that Al Williamson was to do the art; well, needless to say, E C Fandom, along with almost everyone else, were on pins and needles waiting for its arrival.

Al had done a week or two of pencilling on the FLASH GORDON dailies for Dan Barry in the early 1950's. And to almost everyone's agreement, Al Williamson's style, was made for the FLASH GORDON strip.

When the first issue of FLASH GORDON hit the stands it was destined to become a classic collector's item. Questioning Al Williamson on how he became involved with the new FLASH GORDON magazine he replied, "When Bill Harris was still one of the editors at Gold Key Comics, I told him I'de like to do a FLASH GORDON comic book if Gold Key ever decided to print one with new artwork instead of reprints from the newspaper strip. Then, when Bill got the job at King Features as editor for the new King Comics he asked me to draw the FLASH GORDON comic. I took it with the understanding that I would have complete freedom with the scripts, artwork, lettering and coloring."

It has been written elsewhere that FLASH GORDON # 1 was a collaboration (artwise) between Al Williamson, Roy Krenkel and others. FLASH GORDON # 1 was solely the work of Al Williamson, although Roy Krenkel did some sketches for a few of the backgrounds of Krenkelium, they were'nt enough to merit a byline.

Quoting further from Mr. Williamson: "I must say I enjoyed illustrating my own stories since I have very definite ideas about Flash and the pictures came to mind as I wrote the script. For me, the character of Flash lives and breaths, and if I were a more accomplished writer I would have written all the stories myself . I called upon Larry Ivie to help me with the resume in issue #1 since he is very familiar with the Flash Gordon story line and is aware of the style and flavor I wished to recapture. He helped me on the first story (issue #1) and wrote The Terror of the Blue Death (issue #5). The two stories I wrote were The Mole Machine and the Lost Continent of Mongo. All the rest of the scripts came from the pen of Archie Good - win, who is one of the finest writers in comics today. He is presently writing the strip I'm drawing for King Features, "Secret Agent, X-9".

Leading off issue # 1 with a brief recap of Flash's history on the planet Mongo and his reason for returning, Al quickly led the reader into a panorama of Action and Adventure the

kind that has been sorely lacking in the FLASH GORDON comics of the past few years.

The second story, written and illustrated by Al, was of equal merit. The free and creative panel design of Mr. Williamson was a blessed relief from the tight repetitious boxes in most other comics. This may just be the editor's own opinion, but take your copy of #1 out, turn to the second story and look over page 11. Especially note the bottom right hand corner. This to me is as near a 3-D effect as a non-3-D comic has ever achieved. The mole machine seems to be separated from the rest of the drawing. But this, of course, is only one example of Al's ability to put dimension into a story. One last thing before I leave the first issue. There were absolutely no ads in this comic. From cover to cover it was Flash Gordon, except for the Mandrake feature. This is without a doubt, going to become a first class collector's item - - in the very near future. Distribution for all the King comics has been bad, and there are parts of the country that never even saw #1 . . . Also I should note that Al Williamson's wife, Arlene, did the lettering, coloring (with the exception of the front cover), and the map on the back of #1, based on a layout by Larry Ivie.

Issue # 2 was a disappointment , although the Gil Kane cover was an exceptional job . After introducing the readers to Al Williamson's art, Frank Bolle-- although a competent artist - - did not have the dash and flair of Al Williamson's premier effort. No one could compete with the perfection that Al Williamson breathed into issue # 1. For Williamson this was a labor of love - - for Bolle it was just another job! Some of the panels were good, but on the whole, the art work lacked the flavor of the " old " FLASH GORDON . Archie. Goodwin did supply issue #2 with two very good scripts, still in the early FLASH GORDON flavor.

With issue # 3 came a beautiful Williamson cover, but sadly, no interiors to match. Bill Pearson didn't seem to be able to capture the " old " flavor in his

PRELIMINARY SKETCHS, PAGE 4-PANEL 4 AND PAGE 11 - PANEL 2, **THE LOST CONTINENT OF MONGO,** FROM **FLASH GORDON** BOOK Nº 4, MARCH 1967 BY **AL WILLIAMSON**.....

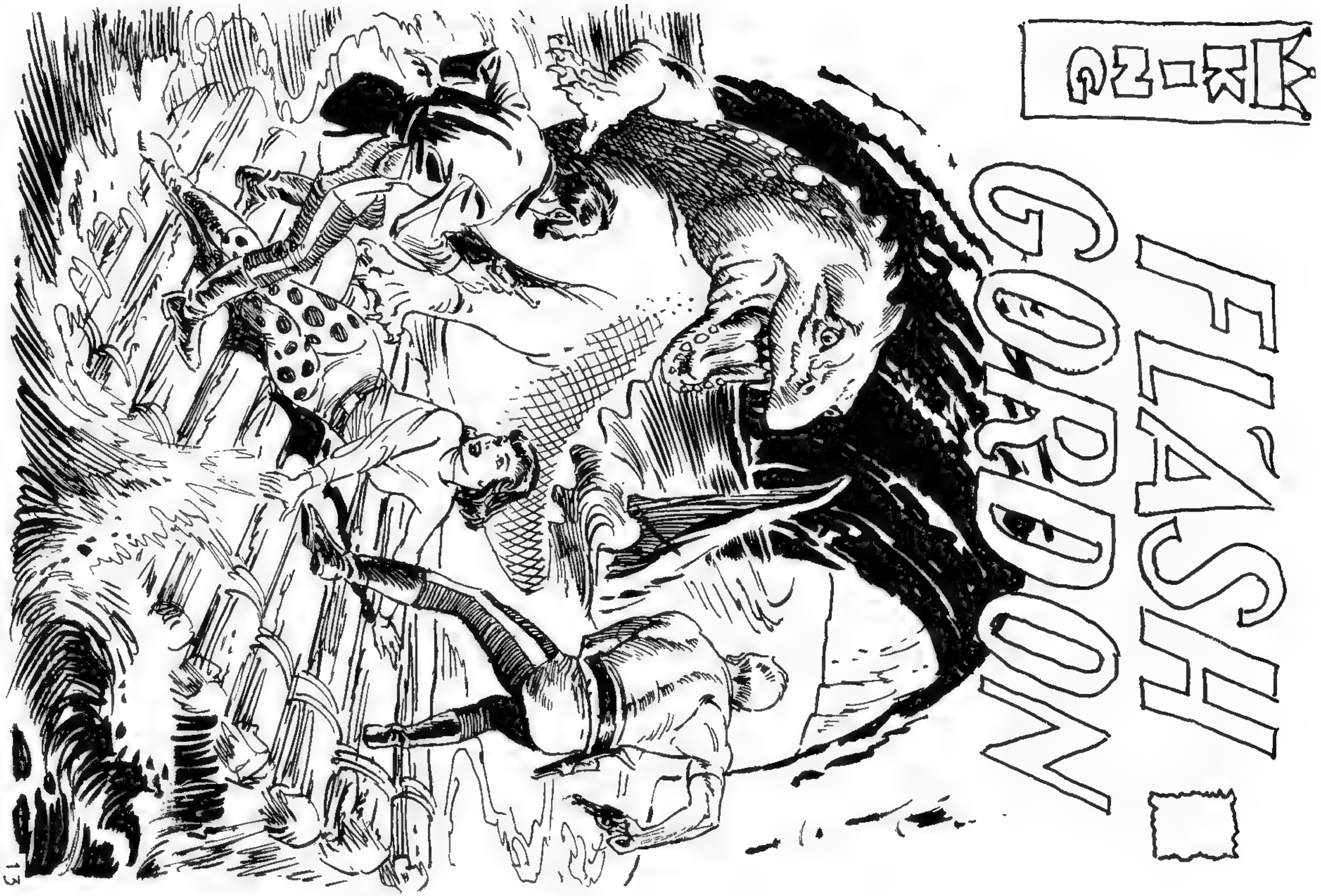
scripts , they seemed to be lacking something. And the art, Ric Estrada is certainly adequate on the newspaper dailies, but this is an updated FLASH GORDON and not the hero of old as created by Alex Raymond and as reintroduced to the fans by Al Williamson's effort in issue # 1. Estrada's art for issue #3 is competent, but as with Bolle in issue #2 -- uninspired!

Issue # 4 came out and our hopes, letters, and waiting were rewarded. Al Williamson was once again in command . The first story , "Flash Gordon in the Lost Continent of Mongo ", written and illustrated completely by Al , was 13 pages of sheer delight. The Line work! The Action !! Al's rendition of Ming!!! I could babble on but this is supposed to be an informative article. The filler, SECRET AGENT X-9, also drawn by Al, was an improvement. Archie Goodwin provided the script for X-9 and the second story, "The Sentries of Dark Mountian". The reader was not let down by the second story. The same amount of detail, page layout and design, and that unexplainable ability of Al's to make the story seem three-dimensional was combined to create a satisfying piece of art.

Issue # 5 with its beautiful cover and marvelous stories reached a far higher level yet. Archie Goodwin and Larry Ivie provided the stories and Al, the Art! Sadly the distribution on the comics has gotten worse instead of better as the issues have come out. Fans all over the country are pulling their hair out because they can't find copies on the stands. And in New York the latest issue by Al, (#5) is now selling for $2.00 a copy from the dealers!

When I read in issue # 5 that Al Williamson was going to quit the FLASH GORDON comic I immediately wrote to ask him why; to which he replied, "I was just finishing issue # 5 when King Features asked me to take over the "Secret Agent X-9 " strip which I did and have been hard at work drawing since last December." It is interesting to note that Secret Agent X-9 has since been retitled SECRET AGENT CORRIGAN.

Copyright 1967 King Features Syndicate, Inc.



King plans starting with # 6 of FLASH GORDON to distribute their comics in 'comic packs' and not on the newstands. Instead of look - ing in the drug - stores you will have to comb the dime - stores. Whether they will be easier or harder to get time will only show.

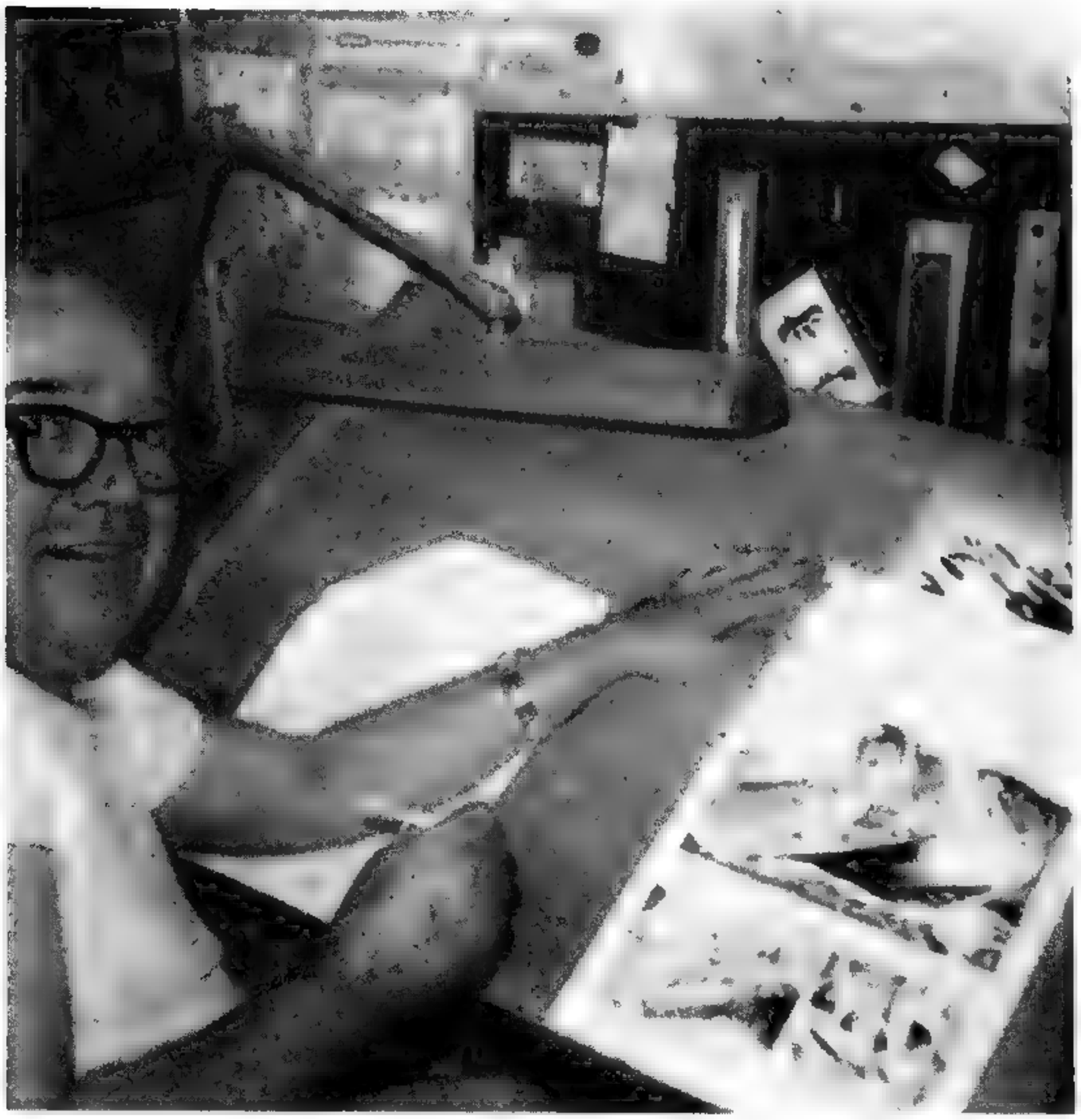
With # 6 Reed Crandall has taken over the honors. Al had named Reed as first on his list of artist's to replace himself, and to fandom's agreement I'm sure. I've been lucky enough to get an ad- vance look at some of the work Reed has done for King on the FLASH GORDON comic and I can assure you that you are in for a treat.

Al sent Reed a lot of Raymond material for reference when Reed first took the job. But Reed has gone into his own style and ideas on the majority with exceptions of course to characters that are al- ready familiar to the Flash Gordon story line.

Just before finishing this article Reed gave me an advance copy of FLASH GORDON #6. I would have liked to reproduce the cover so the preliminary that we have printed could be compared with the finished product. In number six Reed has done two beautiful jobs on: "Flash Gordon Meets the Cragmen of the Lost Continent" and "The Totem Mas- ter". He has stayed with the creative panel design of Al Williamson and brought his own talent into this latest issue.

Some more stories you can look for that will be illustrated by Reed are: Flash Gordon Meets Sheng the Savage, Flash Gordon meets the Enchanted Panter Girl, The Creeping Green Menace, and Trapped in the Cave of the Mudmen. Reed has told me that he has enjoyed work- ing for King very much. The stories do not require much research and they are the type he enjoys illustrating.

Beginning somewhere around # 7 King will reprint some Raymond work along with Reeds stories. All of the covers from now on should be Alex Raymond reprints too. The comic has already had an excellent beg- inning and from the looks of things will have a long and heal- thy future.



Graham Ingles

What words can be used to describe the artwork of Graham Ingles? Well, for a start, one could call him the master of horror comic book illustrating, the delineator of Terror. Yet, not only could Mr. Ingles capture an eerie effect into his art, but he could also convey feelings of pain, laughter, and of love. These few characteristics of his art are what made him the most popular artist among EC horror fans, then and now. Graham came to develop most of his talent through his own concentration and hard work. This little bundle of horror was leashed upon the world on June 7, 1915 in Cincinnati Ohio. It wasn't until the age of 16 that he managed to get a steady art job, doing theatre displays, In 1935 he began free lancing, working on all types of commercial art. It was about this time that Graham decided to take a wife, Gertrude by name. In 1943 Graham joined the Navy. While in the Navy it is not known exactly how much art he did do, except that he did work on a mural for the U. N. Building in New York, but it's not known what type of mural work it was. It has been recently discovered that Graham must have done work for comics while still in the Navy. A Heroic Comics, # 39, came out in November of 1946, featuring a story by Graham. Since he wasn't discharged until 1947, the story must have been done while he was still in the service. This is the only comic known of that he did work in before 1947. Somewhere in 1947 after he had been discharged, Graham began doing pulp illustrations for awhile, then quit to become an editor for Standard Comics. Stan - dard was producing such titles as Startling, Wonder, Dynamic Comics, Black Terror, etc. It is not known (at least to the staff of Squa Tront) exactly what titles he did write and edit for, but one positive title is Startling Comics. Not only did Mr. Ingles write for Startling, but he also did art for several of their covers, plus a

Featuring LANCE LEWIS, Space Detective
STARTLING
COMICS
MAY
No. 45
10¢
Introducing TYGRA

page now and then inside. In one particular issue of Startling, # 44, Graham penciled only the faces of the characters in two of the stories. These stories were the regularly featured Lance Lewis, and The Fighting Yank. It is evident here that Mr. Ingles was just giving a helping hand to a fellow artist. Most of the covers he did for the Startling Comics dealt with fantastic science - fiction plots. One wouldn't think Ingles could actually be great on science - fiction with his type of style, but judge for youself from our cover re - production of Startling # 45. In 1948 he left Standard to begin free - lancing for several comic book houses. He began working for such publishers as Magazine (referred to as M. E.) Enterprises, doing covers for western titles, Trail Colt, U. S. Marshall, and doing some scripts envolving a detective series called 'The Duke ' which appeared in Manhunt Comics. Another company was Fiction House, doing science - fiction scripts in Planet Comics. It was around this same time in April of 1948 that Graham's first story for EC was published. A western story called Smokin' Six Guns appeared in War Against Crime # 1. The majority of stories Ingles illus - trated were westerns and he soon became lead story and cover artist for Gunfighter. In 1949 besides doing his Gunfighter work he took on some mystery and adventure in Crime Patrol and War Against Crime. In 1950 Gaines scrapped his current trend of comics, and proceeded to construct a new trend based on horror and science - fiction. Around these early stages of the New Trend Graham was tried out on a science-fiction story in # 15, 1950 of Weird Science. But most likely due to Graham's heavy schedule on the horror and crime he didn't have time to do anymore. It wasn't until the 4th issue

GUNFIGHTER

NO. 7

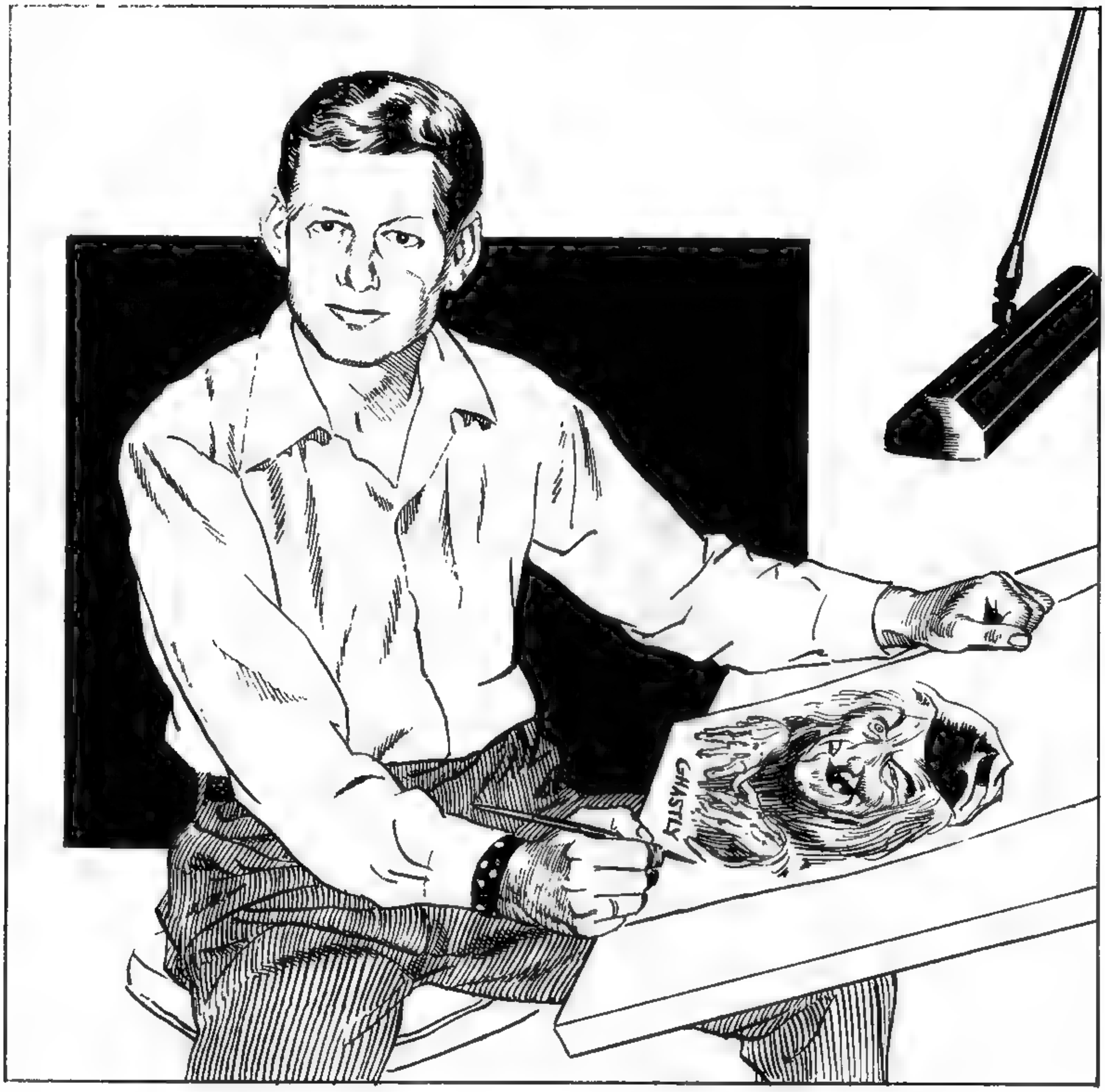
AN ENTERTAINING EC COMIC

GUNFIGHTER

THRILLING STORIES OF THE WEST!

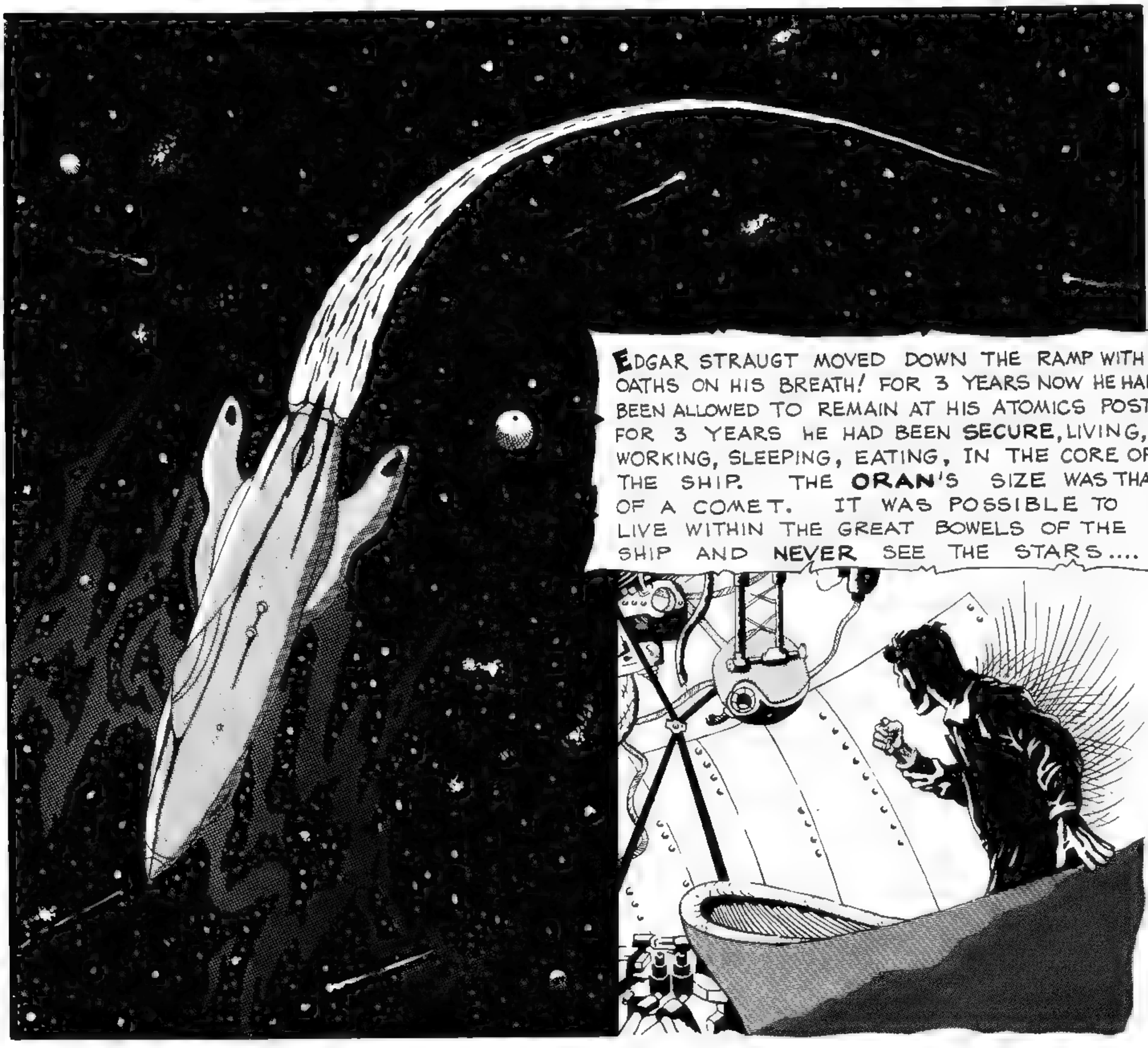
ALL PAGES IN FULL COLOR 10¢

of Haunt of Fear that Graham became recognized for doing the Witchs' Cauldron. Before too long he had captured his truly unique style of the Gothic, which he quickly became most famous for. Mr. Ingles continued with the Witches' Nitch up until 1955 when Gaines was forced into dropping all horror titles. Bill capitulated and started his new direction, and the master continued doing work in M. D., Valor, Impact, and Piracy up intil their diminish in 1956. He, like most of the other EC artists stayed at EC working on the Picto Fictions for the short time they existed. According to the EC Checklist, 1963, this was the last comic book work by Mr. Ingles, but this has since been proven wrong. After leaving EC Graham went on to join up with the Treasure Chest Group in 1957, doing comics for churches and religious groups. While at Treasure Chest Graham worked mostly on western scripts. From there he went on to do some work for Classics Illustrated in 1958 and 1959. He worked with other artists on such Classic jobs as "The Illustrated Story - book" of the "Marines", "Space", and "Flight". Plus by himself, a complete 44 page Classic Comic Book on "Waterloo". As far as is known this is the last comic book work that Graham did. Mr. Ingles now resides in Long Island, Now York (according to the EC Checklist) at the age of 52, and teaches painting. I believe he derserves a rest. From thousands of others and myself, I would like to thank Mr. Ingles for giving us a lot of exciting, creative, and enjoyable art.


GHASTLY

EXPOSED!

THE HUGE SHIP SURGED THROUGH THE VACUUM OF SPACE. IT'S MISSION; TO REPLENISH THE EARTH, NOW IN HER 3,767TH YEAR OF RECORDED EXISTENCE, WITH MUCH NEEDED MINERALS — URANIUM, PLUTONIUM, THORIUM — ALL ESSENTIAL IN THE CONTINUANCE OF EARTH'S GIGANTIC INDUSTRIES. A MILE IN DIAMETER THE SHIP WAS AN EARTHMAN'S HOME-AWAY-FROM HOME. GYMNASIUMS, DINING ROOMS, LIBRARIES, EVERYTHING ONE MIGHT MISS FROM THE HOME PLANET WAS PROVIDED. THE **ORAN**, AS NAMED BY HER CREW, RACED ONWARD — PROBING THE ENDLESS UNIVERSE....



EDGAR STRAUGT MOVED DOWN THE RAMP WITH OATHS ON HIS BREATH! FOR 3 YEARS NOW HE HAD BEEN ALLOWED TO REMAIN AT HIS ATOMICS POST. FOR 3 YEARS HE HAD BEEN **SECURE**, LIVING, WORKING, SLEEPING, EATING, IN THE CORE OF THE SHIP. THE **ORAN**'S SIZE WAS THAT OF A COMET. IT WAS POSSIBLE TO LIVE WITHIN THE GREAT BOWELS OF THE SHIP AND **NEVER** SEE THE STARS....

STRAUGT PAUSED BEFORE THE COMMANDERS DOOR.... WAITED FOR IT TO SLIDE OPEN - THEN STEPPED THROUGH, SNAPPING TO ATTENTION!

EDGAR STRAUGT, ATOMICS TECH - REPORTING AS ORDERED, SIR!

AT EASE, AND HAVE A SEAT CREWMAN!

YOU'VE PROBABLY GUESSED WHY WE'VE SENT FOR YOU, STRAUGT!

YES SIR! RELOCATION!

EXACTLY! YOU'RE LONG OVERDUE!

YOU'RE TO REPLACE CREWMAN JONES ON SCOUT SHIP 3!

AND — TOMORROW CAME TOO QUICKLY! A NIGHT OF RESTLESS SLEEP AND HE WAS REPORTING FOR SCOUT DUTY..... BEING INTRODUCED TO THE REST OF THE CREW!

ARGUING WAS USELESS, EDGAR KNEW THAT! NOTHING HE COULD SAY OR DO WOULD CHANGE HIS ORDERS!

THAT'S ALL STRAUGT!

TOMORROW HE WOULD BE EXPOSED..... ONCE AGAIN TO THE STARS!

ED, THIS IS ELIAN MOORE, MINERALS PHYSIOLOGIST; RON MARTON, MINING ENGINEER AND RICHARD WARD, OUR NAVIGATOR!

DOES SHE CHECK OUT RICH?

EVERYTHINGS IN PERFECT ORDER SIR! SHE'S READY WHENEVER WE ARE!

ALRIGHT THEN- ON BOARD CREW!

THE SCOUT SHIP, ALTHOUGH SMALL IN COMPARISON TO THE ORAN, WOULD BE FULLY COMPATIBLE ON ITS OWN! EDGAR REMEMBERED EVERYTHING FROM BASIC, IN CADET TRAINING. HE WOULD BE LESS SECURE IN THIS JOB, BUT MAYBE HE WOULD BE ALLOWED TO CONDUCT HIS DUTIES INSIDE THE SHIP....

COMMANDER WILSON GAVE THE COMMANDS THAT SET THE CREW STRAPED BACK IN THEIR PLACES!

BRIDGE! THIS IS ASTRON! SCOUT SHIP 3 REQUESTING DEPARTURE, SHOOT US OUT AT WILL!

WITH A SURGE OF POWER THE SPACE SHIP WAS EJECTED INTO SPACE. THE CREWS ORDERS WERE TO PROCEED TO THE SOLAR SYSTEM THE **ORAN** WAS HEADING TOWARDS AND TO TRY AND LOCATE WHICH PLANET WAS THE MOST SUITABLE FOR MINING!

2 DAYS LATER THEY ENTERED AN ORBIT AROUND THE FOURTH PLANET. WHICH HAD AN EARTH-TYPE APPEARANCE!

COMPARTMENT LOCKS SECURED!

THE SMALL SHIP ROARED DOWN UPON THE SURFACE....

ALL STRAPPED IN!

WE'RE GOING DOWN!

TEST REPORTS WERE MADE.....

ATMOSPHERE'S LIFE SUSTAINING - PRESSURE 767MP.... TEMPERATURE 73 PERCENT THAT OF EARTH. IT'S **UNBELIEVEABLE** SIR! I'VE **NEVER** SEEN ANYTHING SO CLOSE TO EARTH'S **OWN** READINGS!

BUT WHEN THE PORTS WERE SWUNG OPEN, THE CREW SAW NOTHING BUT A BARREN LANDSCAPE - AS FAR AS THE EYE COULD SEE... NOTHING BUT ROCKS!

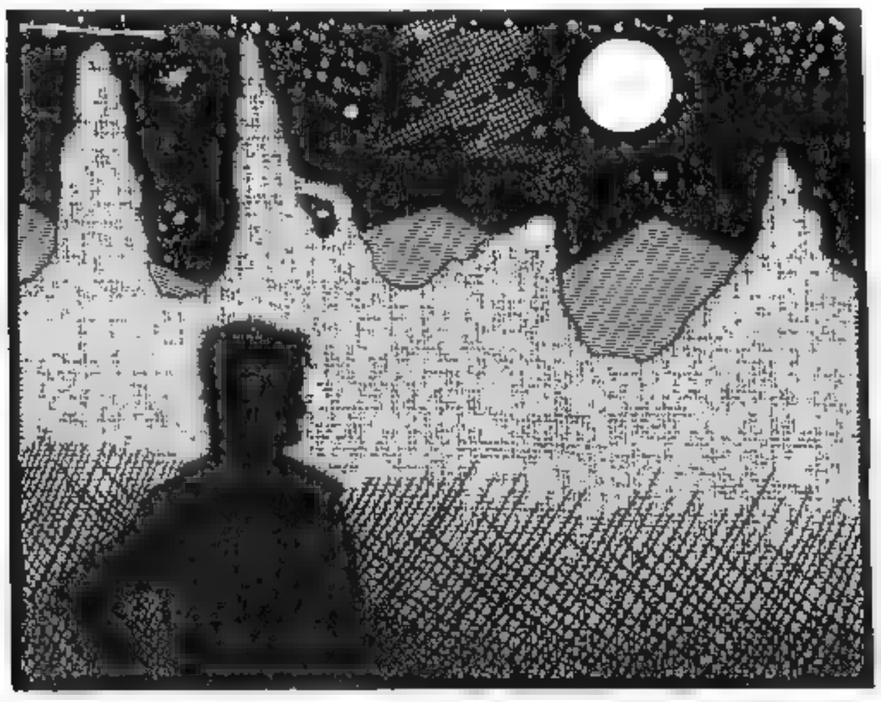
THERE ARE SURE TO BE LIMITATIONS BECAUSE OF THE LACK OF VEGETATION BUT WE MIGHT AS WELL CHECK IT OUT!

THE MACHINERY AND TESTING EQUIPMENT WERE UNLOADED BEFORE DUSK!

ELIANE, YOU AND RICH STAY IN THE SHIP! ED AND RON CAN STAND THE WATCHES TONIGHT!

I'LL SLEEP BY THE WEST PORT!

THE CREW BEDDED DOWN, AND AS THE PLANET'S MOON ROSE OVER THE HORIZON ED STRAUGT SUNK INTO A TROUBLED SLUMBER.....



THE SUN ROSE HOT AS EARLY THE NEXT MORNING!

COMMANDER! COMMANDER! COME HERE QUICK!!! IT'S RON.... HE'S BEEN TORN TO PIECES!!

STAY BACK ELIANE, YOU'D BETTER NOT SEE THIS!

WHAT IN **HELL** COULD IT HAVE BEEN, SIR? LOOK AT HIM! HIS THROAT HAS BEEN RIPPED TO SHREDS LIKE SOME WILD BEAST ATTACKED HIM!!

WORK WENT ON THAT DAY IN SPITE OF THE CREWMANS DEATH — AND SOME UNBELIEVABLE RESULTS TURNED UP!

COMMANDER, ACCORDING TO THESE FIGURES THERE IS **ABSOLUTELY** NO ANIMAL OR VEGETABLE LIFE **WHATSOEVER** ON THIS PLANET!!!

BUT THAT'S **IMPOSSIBLE!** SOMETHING HAD TO KILL RON!

AS DARKNESS DESCENDS AGAIN, DOUBLE PRECAUTIONS WERE TAKEN. THE TWO TO SLEEP IN THE SHIP WERE TO LOCK THEMSELVES IN - AND THERE WOULD BE A DOUBLE GUARD. THE COMMANDER WAS NOTICING THE SWIFT PASSAGE OF THE MOON ACROSS THE NIGHT SKY WHEN **SUDDENLY** A WEIRD HOWL PIERCED THE CHILL AIR!

RICH! RICH! WHERE ARE YOU? RICH!

OOOO

THE COMMANDER RUSHED TOWARD WHERE THE SCREAM CAME FROM, AND WAS STOPPED IN HIS TRACKS AT THE SIGHT WHICH MET HIS EYES!

OH, MY GOD!

THE SHOCK BROUGHT SLOW REACTIONS AND BEFORE HE COULD FIRE, THE HORROR HAD ESCAPED INTO THE ROCKS!

THAT MORNING.....

COMMANDER, LET'S LEAVE THIS PLANET!

IT WAS PART HUMAN! LIKE NOTHING I'VE EVER SEEN BEFORE! LORD, IT WAS HORRIBLE!

ORDERS ARE TO FIND A MINERAL-BEARING PLANET FOR THE **ORAN**. WE CANNOT DISREGARD THEM!

BUT COMMANDER, WHATEVER IT IS – IT HAS INTELLIGENGE. I FOUND THE PORT **UNLOCKED** THIS MORNING BEFORE ED OR I HAD LEFT THE SHIP. IT **MUST** HAVE BEEN THAT **MONSTER!**

THERE'LL BE **NO** CHANCE OF A DEATH **TONIGHT!**

WITH ED AT THE WEST PORT, HIMSELF AT THE EAST PORT, AND ELIANE SAFE INSIDE THE SHIP; THE COMMANDER FELT SURE THAT NOTHING COULD HAPPEN. AS HE WATCHED THE MOON SINK SLOWLY OVER THE HORIZON.....

EEEE

EEEEEEEEEEEEEEEEEE

OH, GOD! ELIANE! NOOo!

THE GIRL LAY DYING IN HIS ARMS..

COM...M....ANDER! COM...M..AN..DER! IT'S..... IT'S .....UHHHHHHH„„

ED BURST THROUGH THE EAST PORT!

LORD, NO! HOW COULD IT HAVE HAPPENED?

I DON'T KNOW! I JUST DON'T KNOW! WE CAN'T FIGHT SOMETHING WE CAN'T STOP! PREPARE FOR TAKE-OFF!

THE SHIP SHUDDERED WITH IT'S LIFT-OFF.....

THE SHIP SWUNG AROUND THE PLANET.... TO IT'S DARK SIDE..... TO IT'S MOON!

I THINK I'LL MAKE A QUICK ORBIT OF THIS PLANET! WE'VE NEVER SEEN THE OTHER SIDE. MAYBE THE READINGS WERE WRONG AND THERE IS LIFE DOWN THERE!

WHAT IN SAM HILL ARE YOU SAYING?

FOR STRAUGHT WAS A WEREWOLF.....

COMMANDER! YOU SHOULDN'T HAVE DONE THIS!

THE MOON, COMMANDER..... THE SAME AS EARTH'S! THAT'S WHY I HAD TO LEAVE EARTH.... WHY I STAYED IN THE HEART OF THE SHIP! THE MOON - ANY MOON IS MY UNDOING!

THE End

SPA FON!!!!!

YES DEAR FAN - ADDICTS HERES ANOTHER FINE E C ORIENTATED FANZINE . WITH THREE ISSUES AL-READY PUBLISHED SPA FON HAS A BEAUTIFUL COLOR COVER IN THE WORKS FOR ISSUE #4. DONE BY REED CRANDALL, ONE OF THE OLD EC PROS!! YOU WILI FIND A WELL ROUNDED ARRAY OF ARTICLES AND ART. #2 FEATURES AN UN-PUBLISHED FRAZETTA INK-ING AND #3 A BEAUTIFUL UNPUBLISHED CRANDALL COVER. DON'T DELAY ! THE PRINT RUN ON SPA FON HAS BEEN LOW. AT 75¢ PER COPY OR $1.50 FOR A TWO ISSUE SUBSCRIPTION. SEND RICH HAUSER
TO: 4519 N. RICHMOND
CHICAGO ILLINOIS
60625

The 1951, 1952, and 1953 TALES OF TERROR ANNUALS are without a doubt the hardest EC items to come by, short of the Picto Fiction, Shock Illustrated #3. And no wonder! It has been discovered that the Annuals were only distributed in a small part of the United States when they were released. Also the fact that the Annuals had a smaller print run than the regular EC titles.

The Annuals were sort of an extra to the fans, like the EC 3-D's. They were more of a favor to the reader that had missed earlier issues than a money-making project. An Annual was simply four back issues (covers removed) stapled together, along with the Annual cover. So besides being a rare item, you can never find two Annuals alike!

For some reason the Annuals never received any advertising in the EC line. Besides mention in the letter columns they were never seen or mentioned anywhere else. And the covers were never reproduced like most of the other EC comics.

For the fan who still hasn't got his claws on any EC Annuals, and the curious who don't want to pay $25.00 a copy, we have reproduced the three covers of the Tales of Terror Annuals.

Covers Copyrighted by William Gaines 1951, 1952, & 1953.

HORROR

HERE ARE SOME OF OUR VERY BEST

TALES OF TERROR

AN ENTERTAINING EC COMIC

1951

AUTHORIZED A C M P

CONFORMS to the COMICS CODE

25¢

WE WHO SPIN THESE HAIR-RAISING YARNS ARE CALLED...

THE CRYPT-KEEPER THE OLD WITCH THE VAULT-KEEPER

JACK KEEFER

HORROR

HERE IS OUR SECOND ANNUAL

AN ENTERTAINING EC COMIC

TALES OF TERROR

AUTHORIZED A C M P

CONFORMS to the COMICS CODE

128 SPINE-TINGLING PAGES

16 OF EC's BEST YARNS FROM 1951

HORROR

HERE IS E.C.'S THIRD ANNUAL

TALES OF TERROR

AN ENTERTAINING EC COMIC

1953

25¢

128 SPINE-TINGLING PAGES

13

NOW PLAYING
The Vault-Keeper
The Crypt-Keeper
The Old Witch
IN
16 OF EC'S BEST YARNS FROM 1952

ELOSTEIN

KAOS

ATTACK

The FRAZETTA collector

ALTHOUGH not a full fledged member of the EC staff, Frank Frazetta was, never the less, quite involved with its publications. Most of his involvement, though, was on the sidelines. His name appears on only three stories and two covers, and one of the covers was never meant for publication on an EC magazine to begin with.

Frank Frazetta first became involved with EC in late 1951 when he went to their offices to check out the possibility of doing work for them. The main reason that he did not take any work was that he started drawing his newspaper strip, JOHNNY COMET, just about this same time. Frazetta fans and also EC fans can only imagine the fantastic pages of comic art that they almost had the pleasure of beholding. Do I hear the faint murmuring curses of disappointed multitudes???

Frazetta was already well known among comic collectors who appreciated fine art when he finally had the opportunity to do some work for EC. His THUN'DA had already become a classic and he was well known for his work on DAN BRAND AND TIPI in Durango Kid comics as well as his numerous covers for the Magazine Enterprises publications. Many EC buyers who were too young to have seen these earlier works by Frazetta were introduced to his art through Al Williamson, whom Frank had occasion to help.

When I asked Al Williamson about his working with Frank Frazetta and Roy Krenkel back in the EC days, he wrote:

"Back in the old days, when we were all much younger, Frank, Roy and I lived closer and we used to goof off a lot together. As a rule, I never got to work on my comic jobs until the deadline drew near, because of all that goofing off, and Frank and Roy were kind enough to help me get the job in on time. We had a lot of fun together in those days and we enjoyed working together, too. I guess the work showed it."

Al Williamson did his own layouts and drew all the figures which was what he enjoyed the most. Roy Krenkel, who was good on backgrounds -- especially futuristic cities and machinery -- pencilled them and Al usually inked them. Frazetta and Williamson both inked the jobs and occasionally Frank would do a complete panel or two. Whenever Frank signed a job with Al is was because he did enough inking on the story to merit a byline.

Although I will not attempt to go into detail on each and every story that Frank Frazetta worked on with Al Williamson, I will list several for the benefit of the many collectors and enthusiasts of Frazetta's work who might wish to know more fully to what extent his collaboration was with Mr. Williamson:

MAD JOURNEY (WF #14) This was Al's first story for EC and Frank's initials can be seen to the upper left of Al Williamson's signature block. Frazetta inked the "Splash" panel and several panels on the last page.

I ROCKET (WF #20) This Ray Bradbury adaptation also carried Frank's initials after Williamson's signature and again to the left of the gnarled root of the tree in the "splash" panel. Frazetta inked the "splash" panel, tightened several panels and helped Al in inking.

THE ONE WHO WAITS (WS #19) Another Bradbury adaptation, Frank Frazetta inked some panels for Williamson.

50 GIRLS 50 (WS #20) Roy Krenkel pencilled backgrounds and Frazetta helped with the inking.

A NEW BEGINNING (WS #22) Again Roy Krenkel pencilled backgrounds and Frazetta helped with inking.

Before going on to the stories with Frazetta's signature, I feel it is important to clarify an important issue. Comic collectors and fans seem to be under the impression that it is terrible when an artist does not do his work completely by himself. The surprising fact is that almost every artist in the business has gotten help at one time or another. It is all part of the business because it relieves some of the pressure and renews interest to have another artist share the work load occasionally. Also it is not a question of the artist's capability to do the work himself -- sometimes assignments are given out with very short deadlines, but mostly it's fun for artists to work together from time to time. The main point here is that the artist who signs the story should receive all the credit and whatever glory it brings, especially since he invariably takes all the criticisms!

The first thing which Frank did and received credit for at EC was the cover for Weird Fantasy #21. This was a collaboration with Al Williamson who pencilled the cover which Frank then inked. The next was also a collaboration between Williamson and Frazetta, a story titled, TWO'S COMPANY which appeared in Weird Science #21. This was the type of story which Frazetta excelled at. Plenty of jungle, dinosaurs and last but not least- a jungle girl. Every one is familiar with the Frazetta girl! Frank is given credit for one other collaboration with Al Williamson, a story titled FIRED! which appeared in Crime SuspenStories #17. However, on this one Frank used an old nickname, Fritz, rather than his given name. "Fritz" was a name used by Frank when he was quite young in the comic field and he used it mostly on the "funny animal" stories which he illustrated.

SQUEEZE PLAY, a story which appeared in Shock SuspenStories #13 was the only piece of work which carried Frank's signature alone for EC. Although the story itself was fairly mediocre it did feature a number of Frazetta lovelies - - - mostly bikini clad!! And, which was to be expected, the art was magnificent. I have been told by one who has seen the originals that even EC's excellent reproduction could not reproduce the exquisite fine line of many of Frank's panels. Having had the fortune of seeing a number of originals by Frazetta I can only concur with this observation!

By now a number of EC collectors and fan-addicts are murmuring what did he mean when I said that SQUEEZE PLAY was the only piece of work which Frazetta did by himself for the EC company. I should have gone further and stated that it was the only published piece of work for EC by Frazetta. These fans and collectors are saying, "What about Weird Science Fantasy #29" Yes, what about Weird Science-Fantasy #29? For one thing this cover was never intended for publication on an EC magazine! It was done by Frazetta for Famous Funnies Publications and was intended as one of the series of BUCK ROGERS covers and would probably have been the cover for Famous Funnies #217 except for one thing! When Frank submitted it to the editors of Famous Funnies they rejected it. IT WAS TOO VIOLENT!

Frank was then persuaded to let it be published by EC. He consented but there was one problem -- the key figure looked like BUCK ROGERS. Only one thing to do, white out Buck's helmut and draw in the wildly flying hair. One more interesting note on this cover -- Frank also colored a silver print for EC's use but for some strange reason they used another one colored by Marie Severin.

You're probably wondering, now that I've cleared up the matter of Weird Science-Fantasy #29, what I meant by saying that SQUEEZE PLAY was the only published story which Frazetta did for EC. This will surprize many EC fans and collectors but Frank Frazetta did a story for one of the EC Picto-Fiction magazines which was never published! The story is titled, CAME THE DAWN, and was originally published in Shock SuspenStories #9 with art by Wally Wood. For those unfamiliar with the story it is simply that of a hunter who returns to nis cabin to find a beautiful girl clad only in one of his sheets standing before the fireplace drying off. She had fallen into a stream and was lost. As they became acquainted and the day wore into evening the predictable happened. Later while the girl was asleep the hunter turned on the radio and heard a news broadcast about an escapee from the State Hospital for the Criminally Insane and the escapee's description matched that of the girl sleeping across the room. The next day, on a ruse, the hunter gets the girl outside and locks the cabin door. He sits, rifle on lap listening to her beg to be let back in when suddenly he hears her scream -- then silence! He sits quietly until he notices a thin stream of red ozzing under the door. Leaping to the door and flinging it open he sees the girl's nude body, knife sticking out of her throat and the coarse blue uniform of the mental hospital flung over her while at the edge of the clearing runs a figure dressed in the hunters blue jeans and T-shirt which he had given to the dead girl while her clothes were drying.

The picto-fiction magazines died before Frazetta could finish this story and Bill Gaines gave him the choice of either finishing it and not seeing it published or just stopping and keeping it. Frank chose the latter. The story was completed except for the last page and it was fully pencilled. Frank tried recently to interest the Warren publications, who publish CREEPY and EERIE, into publishing it and although they had it in their offices for a while and expressed interest in using it that was as far as it went. Sadly for Frazetta fans it looks as if this story, a master piece of fine line pen work and illustration, will remain unpublished.

* * * * * * * * * * * *

As a service to Frazetta collectors the following is a list of items which should be appearing in the near future:
THONGOR AGAINST THE GODS by Lin Carter
THE TRITONIAN RING (author unknown) ..... these for Paperback Library
NIGHTWALK (author unknown)
BRAK THE BARBARIAN by John Jakes ..... these for Banner
THE ANSIRS AND THE IRON THORN by Algis Budrys for Gold Medal
All feature covers by Frank Frazetta and also, soon to be released, is a new Jonathan Winters comedy record album with a jacket design by Frazetta.

BUCK ROGERS Featured in

FAMOUS FUNNIES

ANC #213

10¢ SEPT.

AUTHORIZED A.C.M.P. CONFORMS to the COMICS CODE

This is a FAMOUS FUNNIES Publication

FRANK FRAZETTA

Join BUCK ROGERS ROCKET RANGERS

Copyright 1954 by Famous Funnies Inc.

ACTION ENTERTAINMENT
COMIC